



Tune In

Volume 1, Issue 3

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Choir gets going on Carmina Burana

Noosa Chorale and Noosa Sinfonia will present exhilarating concerts on **17 and 18 May**. Rhythm, passion and fabulous melodies will fill the Bicentennial Hall as Music Director, Adrian King conducts **Carmina Burana**, **Rhapsody in Blue** and **Songs from Porgy and Bess**.

All these works captured the popular imagination and offered the public a new musical experience when first performed. **Carl Orff** and **George Gershwin** were both born in the 1890's. Both composed works in the twentieth century that were highly innovative and daringly different. They came to their compositions from very different backgrounds.

Carl Orff was steeped in the classical tradition but broke out of it with his use of driving rhythms, block harmonies and a paradoxical mix of primitive, modern and medieval musical themes. Gershwin was a jazz musician and composer with little formal musical training. In *Rhapsody in Blue* he broke all the conventions and composed a piece that blended features of classical music and jazz and defies classification to this day. He continued this cross over experiment with *Porgy and Bess* incorporating blues, jazz and folk music idioms into the classical opera art form.

The theme of *Carmina Burana* is also daring and expresses restlessness with convention and conformity. It shocks with its exuberant and happy celebration of licentiousness and indulgence and its pagan sensuality. The subject matter of *Porgy and Bess* is equally

daring. It tells the story of *Porgy*, a crippled black man living in the slums of Charleston, South Carolina, and his attempts to free Bess from the clutches of her drug-dealing pimp. This controversial, poignant drama features back-street gambling, prostitution, deaths by hurricane and ominous buzzards.

Much of the music of both *Carmina Burana* and *Porgy and Bess* is familiar. 'O Fortuna' has featured in films and as the background music for adverts. Everyone knows 'Summertime', the most famous song from *Porgy and Bess*. Other classics are 'It Ain't Necessarily So' and 'I Got Plenty O' Nottin'.

The May concerts will be musical feasts with a choir of more than 70 singers, an orchestra of 40 musicians, including five percussionists and two pianists playing grand pianos. A children's choir of some 20 voices is being selected from the Noosa and Hinterland districts to accompany the Chorale.

Soloists will be soprano, Louise Kennedy, baritone, Hans Georg Wimmer, counter tenor, Ron Morris and pianist, Max Olding, who will play *Rhapsody in Blue*.

Music Director, Adrian King, has established his reputation on the Coast in a very short time for conducting exciting and beautiful choral concerts. His first concert as Music Director of the Chorale was Rutter Requiem. This was followed by Elijah and the Christmas Cheer concerts.

Adrian received his musical

training at the Guildhall School of Music, London specializing in Singing, Conducting, Piano and French Horn. He has conducted many great choral works, including thrilling performances at the Royal Albert Hall with the BBC Philharmonic Orchestra.

Tickets for the May concerts are \$33 with concessions at \$28. You can take advantage of the **early bird offer of \$28**, if you purchase tickets before 26 April.

Bookings 5473 0545 or 0412 554 635. Or

Mary Ryan Bookshop, Hastings Street

Written Dimension Bookshop, The Junction

River Read, Thomas Street, Noosaville

Fleur De'lissa, Tewantin

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Upcoming Events

- Serenading The Moon, Louise King & Pascal Roge, **Sunday 6th April, 7:30pm**, Good Shephard Lutheran Centre, 115, Eumundi Rd., Noosaville
- GiGi, stage musical, Noosa Arts Theatre, Weyba Rd. Noosaville, opens, **April 23** for 3 weeks
- Rutter's "Magnificat and "Mass of the Children", Sunshine Coast Choral Society, **Sunday 15th June, 3:00pm** Lake Kawana Community Centre, Sportsman Parade, Bokarina



Christmas Cheer (Wassail) Concerts

Noosa Chorale's inaugural Christmas Cheer Concerts were held on 22 and 23 December 2007 to a full house on both nights in a wonderfully transformed Bicentennial Hall. People gasped with delight as they entered the Hall regaled with stars. Candle lit tables, fairy lit Christmas tree with hand-painted cones and mood lighting added to the atmosphere.

Audience members were given a choice of alcoholic or non-alcoholic punch as soon as they sat down. These punches were replenished frequently during the evening. Christmas fare (cake, mince pies and shortbread) was also served at tables by Chorale members.

This food was augmented by savories.

The Chorale sang three brackets of carols which included traditional, Australian and two exciting modern carols. The audience heartily joined in many of the carols with the aid of song sheets. Adrian King, the Chorale's conductor, walked around the tables encouraging people to sing up. A boy soprano (treble), Mich O'Halloran, sang *Once In Royal David's City* and *Silent Night*, and David Hilton from the Chorale sang *O Holy Night*. There were a couple of

poems and readings by Chorale members Barbara Tomlin and John Woodlock which added to the variety of the evening.

It was hard work for Chorale members because not only did they present the entertainment but they also prepared and served all the food and drink. They



did this in a spirit of willingness, cooperation and joy.

Feedback from audience members was very favorable with many saying they had had a wonderful time and had enjoyed the whole package – music, food, drink, decorations and friendship. Many expressed an interest in coming to the Christmas Cheer Concerts in 2008.

Planning has already started and the Bicentennial Hall has been booked for Saturday 20 December and Sunday 21

December 2008. The formula will be much the same as last year with a few improvements to lighting, food and drink service and microphones. The music will include Vaughn Williams' "Fantasia on Christmas Carols" and some light hearted Christmas songs.

We expect these concerts to sell out quickly. Expressions of interest are now being taken and tentative bookings can be made. Please contact Yvonne Woodlock on 07 5474 0334 or at yvonne.woodl@tpg.com.au.

Porgy and Bess,

'The artistic bigotry towards Porgy and Bess died a slow death. Seventy years later few would disagree with Gershwin's own appraisal of it as his masterwork. Not only is it musically astounding, melding operatic conventions and styles with African-American cadences, harmonies and rhythms, but DuBose Heyward's story deftly intertwines the tragedy of Bess and the triumph of Porgy

Our soloists will be singing,

"Summertime", by Louise,

"I got plenty o' nothing", by

Hans

and

"Bess you is my woman now", duet

Member Profile,

In this section we will profile members of the choir who are probably singing in a different voice to yourself so you rarely get to know them or their interests. This issue profiles Paul Ritchie, Bass

Who:- Paul Ritchie
 Born:- 1947, Amberley Air Force Base
 Schooling:- Melbourne, primary; USA, secondary; RMIT tertiary
 Quals:- Post grad. Degree in marketing, Pilot's license
 Married:- Jannine, 4 years, soprano member of chorale
 Children:- Todd, 23, studying aviation engineering
 Leah, 30, Insurance broker
 Employment:- Buderim Ginger, 11 years
 Intro to singing:- Listening to PNG, A Capella church singing
 Intro to theatre:- Born into a musical family, brother world renowned female Impersonator, wrote own material, kindled an interest for Paul
 Met wife:- Auditioning for South Pacific at Noosa Arts Theatre
 Current Interests:- Directing musicals, plays, eg *Gigi* on April 23rd

Additional interest:- Learning to play saxophone under Bruce Barnett

Chorale joining:- 2003 with wife Janine alongside parents-in-law Barbara and Nelson

Favourite pieces:- Beethoven's *Erotica Suite* and Gershwin's *An American in Paris*

Favourite musician:- Stan Getz, saxophonist

Other thoughts:- Pays tribute to Adrian, choir master, who has taught Paul so much about music and singing. Also likes to hear the chorale in "Full Voice"



Carmina Burana, Male Soloists

Hans-Georg Wimmer (Baritone)

Hans-Georg Wimmer, was born in Aachen, Germany and studied singing at the music conservatory of Cologne and the conservatory of performing arts in Berlin. During his studies he specialised in Baroque singing techniques with Max van Egmont in Amsterdam. As a member of the Berlin Chamber Opera company he performed roles in baroque and contemporary operas.

As a profound interpreter of the music of the 17th and 18th century, Hans-Georg

Wimmer established his career in Europe.

He was invited regularly to the most important ancient music Festivals; the Festival van Vlanderen, the Festival of Utrecht, the Musikfestwochen Luzern, the Festival of Schwetzingen, the Festival for ancient music York and the Berkeley Festival.

Hans-Georg performed regularly as a soloist with Musica Antiqua Cologne under the leadership of Reinhard Goebel.

Various CD productions for the Deutsche Grammophon and the label Capriccio with Hans-Georg Wimmer as a soloist are available

Spending a few months of the year in his holiday house on the sunshine coast, Hans-Georg donates his musical activities to support classical concerts in the area.



"I believe that Orff's genius – combining as it does so magnificently all the resources of traditional occidental music with vigorous new conceptions of lyricism, romantic intensity, gigantic architectonics, rhythmic audacity, an extraordinarily personal blending of pagan and modern feeling, and the mature simplicity achieved only by a master – will be recognised by future generations as a major departure in the development of the art of music."

Leopold Stokowski, NY 1954, about CB

Ron Morris Counter Tenor

Ron Morris (counter-tenor) initially trained as a speech therapist and audiologist before completing a master of music studies degree at the Queensland Conservatorium of Music in the year 2000. Ron continues to work in speech therapy and audiology as well as teaching and singing around Queensland and overseas.

Operatic roles include Prince Amathas in Handel's Semele for the conservatorium as well as a role in Andrew Schultz' opera

Going into Shadows. Ron also sings as a chorus member for Opera Queensland

and in the St John's Cathedral Choir.

Oratorio performances include Vivaldi's Gloria, Handel's Messiah, Bach Cantatas and Orff's Carmina Burana. In 2007 Ron also performed Messiah with the Sunshine Coast Choral Society.



Special Note

OAM for Leonard

Congratulations to Leonard Spira OAM, our previous Music Director, on receiving the Medal of the Order of Australia in the recent Australia Day Honours list. The official citation says

Mr Leonard SPIRA

For service to music, particularly as a contributor to the early development of opera in Melbourne and through establishing and directing a range of musical groups in Sydney and the Noosa district.

Leonard has made an enormous contribution to **Noosa Chorale** and to music wherever he lived. It is wonderful that his talents and commitment have been recognised in a national award.

Some of Leonard's history:-

Born in Poland, Leonard Spira arrived in Australia when he was five. He received his musical training in Melbourne and studied horn at the Melbourne Conservatorium. He played professionally in the Melbourne and Sydney Symphony Orchestras under many eminent conductors.

He began his conducting career in 1963 when he formed the Victorian Opera Company (now the Victorian State Opera) conducting a large and varied repertoire of opera and operetta until 1968. During this time he also formed his own opera company, the Leonard Spira Opera Company, whose performances received high praise from critics.

In his book 'Opera and Ballet in Australia', John Cargher outlines the outstanding work of Leonard in raising the standards of amateur opera companies in Victoria and paving the way for the formation of a professional opera company.

In the 1980's, he formed and directed the Sydney Occasional Orchestra, Sydney Serenade, a chamber orchestra, and the Sydney Harmonie Classical Wind Octet. Leonard also pursued a career in architecture and directed the Sydney Opera House renovations during the Opera House major refurbishment program in the 1980's.

From 1994 to 2006, Leonard directed Noosa Chorale and the Occasional Orchestra, that accompanied the Chorale on many occasions, and also put on concert performances of major orchestral and

choral works. Under Leonard's direction, Noosa Chorale performed an impressive range of works including Handel's 'Messiah', Mozart's 'Requiem', Verdi's 'Requiem' Beethoven's Choral Symphony, Haydn's 'The Seasons', Bach's B Minor Mass as well as highlights from opera.

Leonard received official recognition of his contribution to the community when Noosa Council awarded him the Australia Day Cultural Award in 1999. In all of Leonard's community music activities he has given his services freely and generously and has as a volunteer demonstrated a professionalism in the standards he has imposed on himself, whether it be in the conducting of a concert or in the designing, printing and cutting of flyers for the concert or in the arranging the logistics and lighting of a concert hall.



Carmina Burana Soprano Soloist, Louise Kennedy

Louise Kennedy

Soprano, Louise Kennedy, studied at the National Opera Studio, London after winning a Peter Stuyvesant Scholarship and made her professional debut at Glyndebourne. In the UK, she performed at the English National Opera, Kent Opera, Welsh National Opera, Scottish Opera and also for the Royal Opera House, Covent Garden. She has sung in opera houses in Australia and abroad in Berlin, Spain, Italy, South Africa, Switzerland and Holland. She was first introduced to international audiences when she recorded the Queen of Night's aria for the soundtrack of *Amadeus* with Sir Neville Marriner at the Metro-

politan Opera in New York whilst on tour with the Royal Opera. Louise now lives in Maleny, Queensland. Louise has sang solo roles with Noosa Chorale's *The Phantom's Bride* and *Monsieur Offenbach*.



Max Olding, Pianist

Max Olding is one of Australia's most distinguished musicians. He has performed in Australia, UK, USA, NZ, Austria, Vietnam, Malaysia, Indonesia, Thailand, Hong Kong, Korea and Vanuatu as pianist, duopianist and/or conductor, and has given many masterclasses and seminars nationally and internationally.

In addition, Max Olding has worked in collaboration with many international artists (including his wife Pamela Page, son Dene Olding and daughter-in-law Irina Morozova) in recitals, chamber music ensembles and concertos. As concerto soloist he has given several first performances in Australia. He has also recorded with his wife and son.

He has held senior teaching and administrative positions in The Queensland Conservatorium of Music-Griffith University (Deputy Director and Principal Lecturer in Piano); Queensland University of Technology (Acting Head and Senior Lecturer); City University of New York (Visiting Professor). He began his tertiary teaching career at the Melbourne University Conservatorium. He has had a long association with the Australian Music Examinations Board as Federal Examiner as well as Dep-

uty Chair and Principal Examiner (Instrumental) in Queensland. In recent years he has also worked extensively in SE Asia and New Zealand for the Board in examining and promotional activities.

He has adjudicated at most of Australia's major music competitions, has chaired many of them and has acted as external examiner for higher degrees at the Universities of Melbourne, Western Australia, Tasmania, Queensland, Southern Queensland and Queensland University of Technology.

Max Olding has been associated with Sydney's Music Awards for many years, the first of which was as adjudicator at the 1952 City of Sydney Eisteddfod - the same year that he won the ABC's Concerto and Vocal Competition. Two years later in an overseas competition, he met his wife-to-be, Pamela Page, when he shared first prize in the London-based Royal Concert Trust Fund Competition.

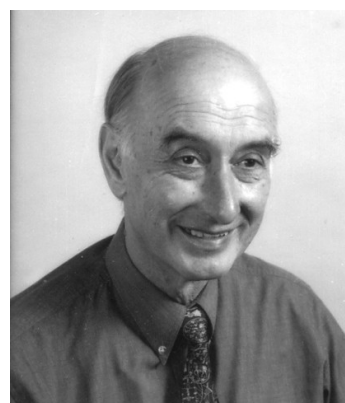
Max has held positions as President of the Queensland Symphony Orchestra Society and Deputy Chair of the Brisbane Institute of Art. He is a Churchill Fellow; Patron of the Queensland Music Teachers Association; Patron of the Queensland Piano Tuners and Technicians Guild and is a Life Member of the Queensland Accompanists Guild. He is an Honorary Fellow of the Queensland Con-

The composing of **Rhapsody in Blue** (to be played by Max)

Gershwin told his first biographer **Isaac Goldberg** in 1931:

It was on the train, with its steely rhythms, its rattle-ty bang, that is so often so stimulating to a composer - I frequently hear music in the very heart of the noise... And there I suddenly heard, and even saw on paper - the complete construction of the Rhapsody, from beginning to end. No new themes came to me, but I worked on the thematic material already in my mind and tried to conceive the composition as a whole. I heard it as a sort of musical kaleidoscope of America, of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness. By the time I reached Boston I had a definite plot of the piece, as distinguished from its actual substance

servatorium of Music and a Member of the Order of Australia - AM. - in recognition of his service to music and to music education.



News Letter of Noosa Chorale Inc

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Some web sites to check out for background to our upcoming concert

<http://www.classical.net/music/comp.lst/works/orff-cb/carbur10.html>

<http://www.smh.com.au/news/arts-reviews/porgy-and-bess/2006/07/10/1152383649627.html>